

**April 12, 1974 / USC, Clemson recruiting report
Making 'Midnight Man' / Workshop play / 25¢**

SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA



Can Jim Anders Beat John Foard?

"I think he's done a bad job administering the office. I think he can be beat, and I am the one to do it..."

--Jim Anders

Inner-City In-Fighting, Part One

by Jim Walser

On August 20, 1958, the City Planning Commission unveiled plans for the first time of what was described as "Columbia's Main Street of Tomorrow." The plans actually consisted of a few drawings which showed Columbia's Main Street while looking from Taylor Street back toward the Capitol building, a plaza of trees, shrubs, park benches, and brick walkways replacing the asphalt and concrete which was there only yesterday. Like architectural mock-ups on many futuristic projects of this kind, the plans made good newspaper copy, but few people—or

businessmen—took the idea of the mall very seriously. At least publicly.

In December of that same year City Council tentatively passed a resolution that would have closed off for several days a three-block section of Main Street in April, 1959, in conjunction with the city's Festival of Flowers in a downtown mall "experiment." At the December 18 meeting of Council, then Columbia Mayor Lester Bates noted that "a few interested citizens" had "expressed desire" to be heard before the Council gave final approval to the action and a public hearing was

set up for the following January.

When the day for the hearing came, Bates, Wallace Martin (then President of the Chamber of Commerce), and Dr. A. C. Flora (then director of city planning) were astonished to find that almost 100 "interested citizens" and dozens of press, radio, and television personnel were on hand. Not only was the opposition on hand, however, they were organized. Over 100 downtown merchants had signed a petition which read:

(Continued on page six)

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"

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from Washington

Infernal Revenue

Finished your Form 1040 yet? Have you joined the 80 million other taxpayers contributing a golden flood of \$118 billion before April 15? And do you expect a nice thank you note when you have finished from your local Internal Revenue chief saying, "I want to compliment you on the care shown in the preparation of your return."

That was the note that went to Mr. Nixon, June 1, 1973. It was in response to the latest presidential return (1969 - 1972) in the course of which he claimed, respectively, a reduction of 25 percent on the depreciation of his New York cooperative apartment house, 25 percent of the depreciation of his San Clemente house, 100 percent for a house at Key Biscayne next to his residence, and \$576,000 for a backdated donation of vice presidential papers.

These returns have caused criticism of Mr. Nixon. But I think of the comment of Andrew Mellon, the gentle-mannered, aristocratic Secretary of the Treasury in 1924. "The prosperity of the middle classes depends on the good fortune and light taxes of the rich." Now, there was a man for you. He served under Harding, Coolidge and Hoover and everybody admired him. Me, I'm an old Andy Mellon man. How is the middle class to get on if we don't take care of the rich? Criticism of Mr. Nixon's taxes just shows the bias of the media.

Let's be more positive in our thinking. Why not adopt the attitude outlined by author Philip Stern, that the government runs a kind of welfare state for the rich? If you take that approach everything falls into place. Averaging it out, Stern finds that an individual with annual income of a million or more gets "welfare" payments (tax loopholes abatements) of around \$720,000. Poor families get help, too. That's only fair. The poorest families earning \$3000 a year or less will average \$16 a year, or 30 cents a week. Not much, you are tempted to say — but wait a minute! Let her earn a million or even half of that, and she will get proportional advantages. It's available to anybody. Our laws are just and ready to benefit anybody. Let her put a million into an oil or real estate venture, or a livestock farm, or tax

exempt bonds. She, too, will get the bonanza.

It's not the fault of J. Paul Getty, the American expatriate, if the taxes that Congress reportedly permits him not to pay through a variety of oil escape routes, have to be picked up by you and me. President Kennedy told a couple of senators in the 60's that Getty paid only a few thousand dollars in income taxes.

The number of rich people escaping income taxes is growing again, according to the latest 1972 returns from the Treasury. There were 402 people with incomes of over \$100,000 and no taxes; of these, 99 had incomes over \$200,000, and four got over \$1 million. Smack your lips over that! — a cool million income without taxes...what other country offers such opportunities? Makes you proud to be an American.

It isn't confined just to individuals either. Take Texaco, for example. In 1972 the giant corporation had net income before taxes of one and a third billion; and it paid taxes at a rate of only 1.7 percent after taking all those oil loopholes. You and I, according to the tax tables at the back of Form 1040 probably pay at a rate of 20 percent or more (depending on dependents, wage, and so on.). But somebody has to pick up the burden of Andrew Mellon's rich. That's what the lower and middle classes are here for.

Our president has done pretty well, too. His returns are something to think about in this gladsome season of daffodils and income taxes. Mr. Nixon paid \$792 in 1970, and \$873 in 1971, on annual income of \$260,000. A clerk with wife and two kids making \$10,000 pays about \$905. Some of them are just sore enough to criticize the president. Well, why doesn't the clerk earn more and get into fertile field of tax loopholes? Mr. Nixon shows what can be done; in his first four years as president his net worth rose from \$307,000 to \$988,000.

Eastern elitist critics attack our Andrew Mellon tax system. Harvard Law School's Stanley Surrey wants Congress "to restore fundamental morality to our tax system by ending its unfairness, and the cynical, immoral way the tax game is played by

those with money and knowledgeable advisers."

Congress will have another try at tax reform soon but it's doubtful if it will do much. After all, the beneficiaries of the present tax rates are the ones who make campaign contributions. Mark Twain vulgarly referred to the "best Congress money can buy."

Tax expert Joe Pechman of Brookings puts it differently, "Tax rates are high in this country because certain kinds of income largely escape taxation." He thinks its silly to say America can't afford to aid schools, cities, health and the poor because "it has reached the limits of its taxable income." Except for the tax dodgers there would be more money for these benefits, he argues.

One thing seems true, income disparity is growing. In the 1950's the gap between rich and poor seemed narrowing and hopeful books hailed the happy phenomenon. But since 1968 the trend is the other way. The gap between the lower three-fifths and the upper two-fifths is widening again. Never more so than right now! The poor have no choice but to spend a higher proportion of income on food, fuel and shelter. These are skyrocketing. Workers are badly hit — the truck drivers and Archie Bunkers to whom Mr. Nixon appeals most. Real, spendable, after-tax weekly earnings of the average worker are running 4.5 percent below a year ago, according to government figures. Families with income of \$13,000 or less are the big casualties.

You are sending your Form 1040 back to the same IRS that the White House staff tried so hard to politicize. A memo from John Dean to Ehrlichman (Aug. 16, 1971) complained that the IRS wouldn't cooperate in harassing people on the so-called "enemies list." The idea was, as Dean prettily put it, "how we can use the available federal machinery to screw our political enemies." Two IRS commissioners were thrown out. Mr. Nixon's third, Donald Alexander (whose name appears on your form) is also stubbornly determined to keep IRS nonpolitical. He is just one of those stupid bureaucrats about whom Mr. Nixon complains so often.

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Cheap Shots

Senator James Edwards' (R-Charleston) entry this week into the Republican primary came as a surprise to many party pros. Just a few days before he had indicated that he would not challenge General William Westmoreland for the Republican nomination.

The question is: what changed the Senator's mind? Sources close to the Senator say that a story in the March 27th edition of the *State* by governmental reporter Bob Liming turned the trick. Liming said in his story, "Westmoreland seemed somewhat confused about pending automobile liability legislation, telling newsmen that he felt the issue had been resolved by passage of the bill. When told by reporters that the bill was still being debated by the House, Westmoreland said the measure had passed the State Senate on Monday. The controversial bill was adopted by the upper chamber two weeks ago."

Another section of Liming's story concerned Westmoreland's comments to the news media about the Dairy Commission. The General said that he felt if the Commission included consumer representatives that fixing the retail price of milk would be acceptable. Liming pointed out in the story that the Commission already has four consumer members.

The news story contained more examples of Westmoreland's apparent lack of knowledge in many areas which are sure to be "biggie" issues in the upcoming campaign. All in all, Liming's story indicated the General hasn't been too well prepared.

If the Liming story was what prompted Edwards to join the race, friends of the Senator's say that the pledges by 15 Charlestonian associates of \$1,000 each for his campaign put any doubts out of his mind.

Edwards' people believe that as Westmoreland continued to talk, they (the Edwards campaign) continues to gain ground. They also believe if they can best the General their momentum will carry them past the Democratic candidate, whoever he might be.

Meanwhile, the word from the Dorn camp is that they would rather face Westmoreland than Edwards. A busload of Dorn supporters made a trip up to a Dorn appreciation dinner in Greenwood Tuesday night and the political banner never ceased. The consensus, if that's what it could be called, is that Westmoreland would be a creampuff.

The Dorn people and Jim Edwards can't wait to get their hands on him.

As prices for just about everything have increased over the past several years, the wage earner at the bottom of the totem pole has been hurt the most. While executives, government workers, unionized blue collar workers, and professionals have increased their pay—at least keeping pace with the rising cost of living—by one

method or another, the wage earner working for the minimum wage (or just above it) has been left out in the cold, watching a greater percentage of his fixed income go for food, fuel and power, and housing.

Since 1966, the national minimum wage has been \$1.60 an hour, about \$64 a week for \$3,323 a year, which is just below the poverty level for a family of four. Last week, the Senate and the House of Representatives passed a minimum wage bill which boosted the figure to \$2 an hour effective May 1, and to \$2.30 by 1976.

There was opposition to the bill from some quarters. It extended minimum wage coverage to seven million additional workers, including five million federal, state, and local public employees, and about one million domestics. Supporters of the bill argued that while some opponents believed the bill would encourage people to quit hiring domestics, low wages had actually been a factor in bringing about a decline in domestics employed over the past 13 years, when there was no coverage. Better pay and benefits will probably

increase employment, the supporters contended.

Other opponents who had argued against a new minimum wage bill only a few months ago, said they had felt then that inflation would slow down and that postponing the bill would help cool the economy. But now they said they believe the purchasing power of the low wage earner has suffered enough and must be brought into line with the rest of the economy.

South Carolina's voices in Washington have voted frequently in the past against minimum wage legislation. For example, back in September, 1973, four members of the South Carolina delegation voted to sustain President Nixon's veto of a bill that would have increased the minimum wage to \$2.20 an hour. The four were Democrats James Mann and Tom Gettys and Republicans Floyd Spence and Ed Young. Yet it looks like things may be changing. In a state with relatively few unionized workers and a great number of wage earners whose pay approximates the legal minimum (not to mention the thousands of domestics in the state who

will be covered for the first time) it might be getting harder to vote against such legislation.

In the House, the vote was 345 to 50 in favor, with Spence and Gettys (who is resigning after this term) the only South Carolina opponents. Senator Hollings was for it, while Senator Thurmond didn't vote. (The Senate vote was 71-19). Perhaps the most interesting votes were the "yea" votes of Young and Mann. Young's aides have said in recent weeks that it would be a tough vote for him. Certainly his traditional big money backers didn't cotton too much to a higher minimum wage for their employees. But Young knows that it would be tough to face a Democratic opponent in his traditionally Democratic district who could have effectively used a negative vote by Republican Young as a major campaign issue. As it turned out, the only representative up for re-election who voted against the bill was Republican Floyd Spence.

In election years, the employer minority usually takes a back seat to the employed majority. Or don't they, Floyd?

The following letter found its way into our mailbox the other day, and we found it interesting:

Dear Sir:

Since your paper is the only one in town who cares about the individual rights of all humans, I thought you might be interested in what's happening here at good ole Fort Jackson.

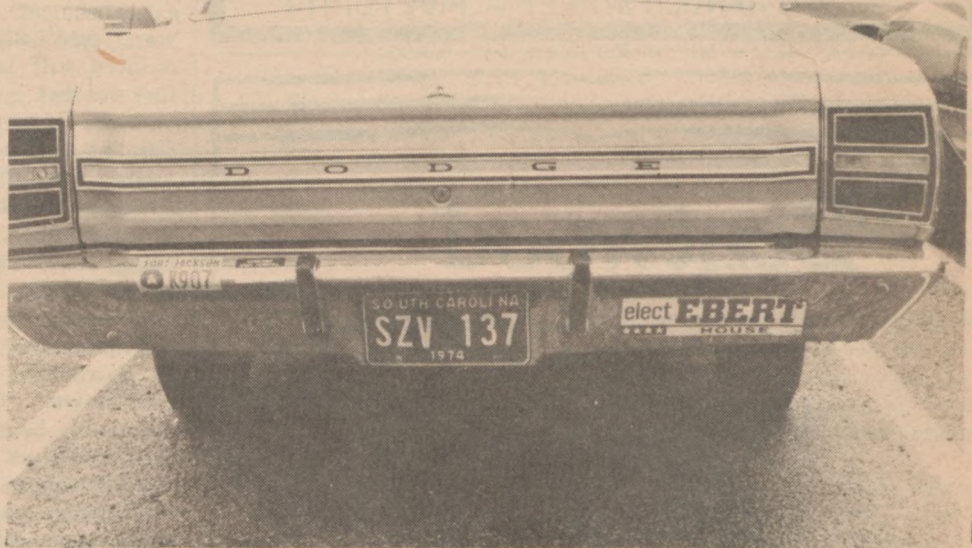
By order of the commanding general, all bumper stickers of active duty personnel stating or implying the impeachment of Richard Nixon are to be taken off the cars. I did not believe this was a lawful order and took up the matter with my senator. He informed me it was up to the individual fort to say what can be on bumper stickers and what cannot, and Fort Jackson will not allow impeachment stickers on cars.

Although I find this a deplorable act and an infringement on my constitutional rights, I obeyed. But when I asked why, I was told that it is against Fort policy for any bumper stickers with political overtones to be displayed. I cannot understand this because there are several active duty personnel with bumper stickers reading "Get Off His Back," and "I Still Would Have Voted For Him." These stickers clearly have political overtones, but I guess the right overtones.

It seems rather silly, I know, to get upset over bumper stickers, but I felt you might want to let your readers see how freedom is allowed at Fort Jackson. I know what you are asking, and I didn't—I was drafted.

Name withheld for the very real fear of retaliation from my superiors

The public information officer at Fort Jackson says it just ain't so. He said he



conferred with the commanding general and was told that such a policy had never even been discussed. And an Osceola

staffer who was out at the fort this week found a lot of people wearing their political opinions on their rears.

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Anders versus Foard

by Dick Harpootlian

"I think he's done a bad job of administering the office. I think he's not been doing the job that the people of this area expect and need. I think he can be beat, and I am the one to do it."

Columbia attorney James C. Anders, who lost in a bid for the House in 1972, says Circuit Solicitor John Foard is past his prime, overdue for retirement, riding for a fall, and that he (Anders) is the one who's going to send the solicitor back to private practice. Anders told *Osceola* this week that he is going to file on

April 15th to run in the Democratic Party primary for Foard's position of solicitor of Richland and Kershaw counties.

Anders thinks Foard is particularly vulnerable because "he hasn't had any opposition in eight years." In 1966 Columbia attorney J. Lewis Cromer lost to Foard in the Democratic primary and Republican L.G. Funderburk lost in the general election.

"Foard had only been in office for a few years when Cromer ran against him. The people hadn't learned what he was like—yet,"

Anders explains.

What John Foard is "like" remains a question in very few minds. In 1961 when 117 local attorneys signed a petition urging the young Foard to fill retiring Solicitor Pou Taylor's position no

one came forward to oppose Foard in his bid for the seat. Since that time Cromer is the only one to give him opposition at the polls. As solicitor, Foard has been able to win friends and influence enemies, as the old saying goes.

When in 1968 the UFO coffeehouse, an alleged haven for antiwar activists in Columbia, began to develop as a center for dissidents in the area, Foard moved in and closed it down. He said the closing was prompted by information his office received that there were drug sales and other illegal acts taking place in the establishment. The trial of proprietors turned into a political circus as antiwar activists focused on Foard as the personification of the pro-Vietnam War establishment. The proprietors were eventually convicted and received stiff jail sentences—and that was that.

The University of South Carolina later began to get under Foard's skin. His attacks on USC President Tom Jones became more vitriolic until the Solicitor suggested that Jones was harboring homosexual professors at the institution. The implication was that Jones had more than just an academic interest in the situation. The University community became outraged with Foard's slurs and an uneasy hostility became the permanent relationship between Foard and the academic institution.

In an interview with *Osceola* last August, Foard, speaking of the University, said, "He (Dr. Jones) isn't down there half the time...It's just ridiculous."

Locally, no one seems to want to talk about Foard, at least not on the record. Several Columbia attorneys were contacted this week. Many of them refused to comment and two of them said they didn't think Anders could win, but hoped that he would.

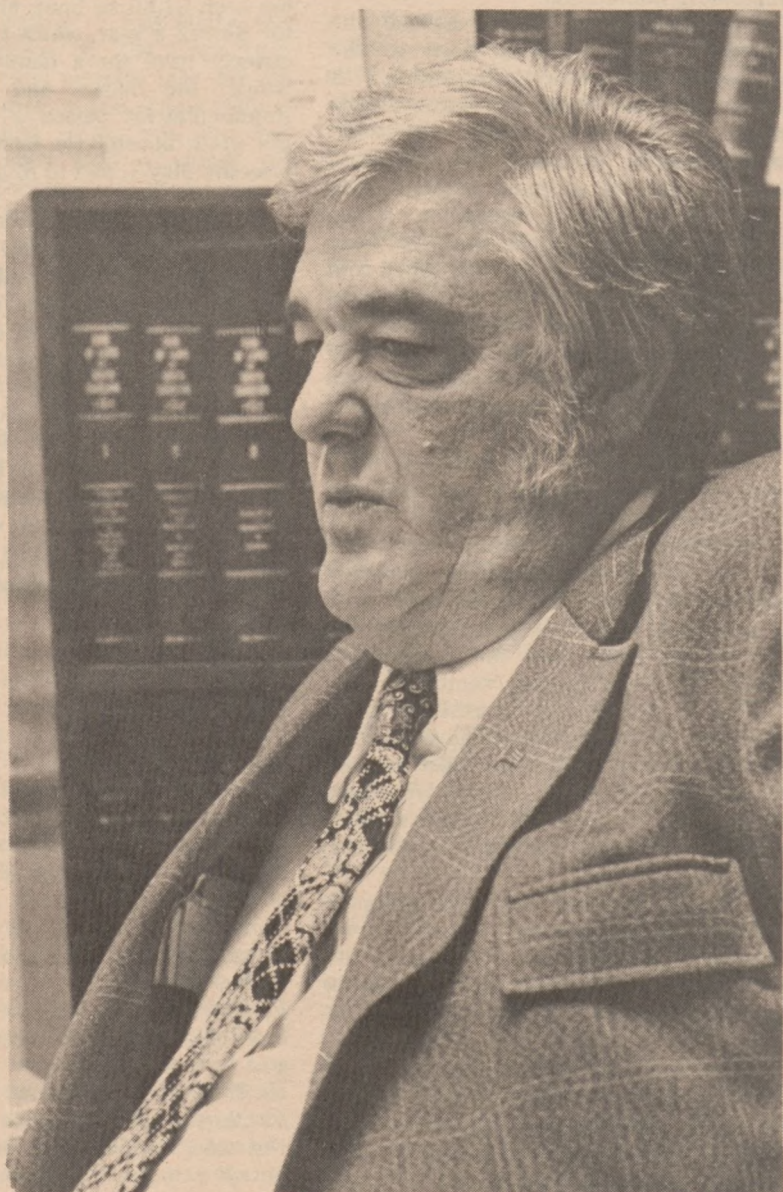
One said "very off the record" that "When Lewis Cromer ran against Foard in 1966 he was a young lawyer with no political

experience. He raised issues like Foard's losing record in court and no black representation on the Solicitor's staff.

"He got soundly beat in Kershaw County and beat pretty badly in Richland County. A Solicitor does favors for people

still dollar bill time in most of the black wards."

Jim Anders believes he can overcome all these political machinations because he is riveted to the conviction that the people of Richland and Kershaw counties are tired of "a disorganized



and they have a hard time forgetting those favors. Why the Sheriff in Kershaw County, Fotsie Hilton—he's gone now, went from one end of that county to the other with Foard. There's no telling how much that helped Foard but it sure didn't hurt."

The attorney agrees with some of his brothers of the Richland County Bar Association that Anders' chances of beating Foard are not too good.

"Foard is part of the (Richland County Treasurer Tom) Elliott machine and that crowd. And he's right close to many of the lawyers who have large criminal practices. There's a lot of favoritism and, hell, when you practice criminal law John Foard is a good friend to have," the attorney said.

The lawyer also claims that Foard's discretion as to when and whom he prosecutes has and will continue to influence many lawyers in the Columbia area to decline to support Anders. "There are also a hell of a lot of lawyers who never handle any criminal matters and don't give a damn one way or the other," he pointed out.

The attorney believes that if Anders could garner a large segment of the area's black vote he might stand a chance of beating Foard, "but there isn't too much chance of that happening. Right now we have a galvanized black vote and it doesn't look like they're going to stand up on their hind legs anytime in the near future. It's

solicitor's operation."

He also believes that the people are tired of having a solicitor who "practices law and is a paid lobbyist in the legislature for a finance company." Anders says that if he's elected he will not take any criminal cases in his private practice which would conflict with his job as solicitor and "I will not make any financial gain as a result of my job as solicitor. Hell, I'm going to lose money if I get elected, I have a really good private practice, and I'll have to give some of it up to take the job."

John Foard, when contacted at his office late this week said that he wasn't aware that he was going to have any opposition in the Democratic Primary.

"I didn't expect any opposition...no one has told me that they were going to run. Let me qualify that...I don't care to make a statement at this time."

Foard said he doesn't know of any opposition at this time and he wasn't going to get into a debate with a phantom candidate. "I am going to run on my record and I am not going to say anything until next week."

So with the deadline for filing set for noon on Thursday, April 11, Jim Anders says he is going to plunk his name in the hat and incumbent John Foard says he's thinking about it. Meanwhile, the pros are putting their money on Foard and their hopes on Anders.

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Sports/Basketball recruiting

Here are next year's stars...

by Jim Walser

Even the proudest of college basketball coaches—men who like to spend their time rabidly discussing picks and rolls, blocking out underneath the basket, “man-to-man pressure defense,” and other such highly technical strategem—will acknowledge in off-the-record conversation that most basketball games are won not on the court, but in the home.

Specifically, in the homes of the young, uncommitted and largely unknown (to most fans), high school prospects who become tomorrow's college starters.

With the passage two years ago by the NCAA of rules allowing freshmen to compete in varsity level sports, the already painstaking process of recruiting has become even more intense and complicated. And the high school star—the kind of player who can ultimately help produce a national or conference championship—are doing their negotiating these days from a position of strength, and some basketball coaches don't like it all that much. The prospective player can examine the talent that State U. has returning next year, and, without much difficulty, evaluate his chances of starting immediately, a situation that was impossible under the old system. Consequently, teams which have a surplus of returning starters and veterans—take for example, the University of South Carolina—are having a more difficult time selling themselves to high school stars who harbor no ambition to sit on the bench for a year or two waiting on veterans to graduate, leave, or become ABA “hardship cases.”

What follows is a brief rundown on recruiting at Clemson, the University of South Carolina, and the other area schools so far this spring. Remember these names, because among them may (or may not) be the David Thompsons and Bill Waltons of 1976 and 1977:

CLEMSON

There are ugly rumors coming out of the South Carolina foothills that Tate Locke is putting together a legitimate, championship-contending, money-making basketball team including guards who can score, forwards who can rebound and a Big Man. No confirmation on those reports will be available until December, but all indications are that it is true.

With optimism already plentiful after Clemson's first winning season since 1967, and the prospect of three more years of 7-1 Wayne “Tree” Rollins at center, Locke surprised everyone by collaring two high-scoring All-Americans during the first week of signing.

Guard Skip Wise, 6-3, of Baltimore, and 6-5 guard-forward Stan Rome of Valdosta, Georgia have won plenty of awards, but when Sunday's (March 31) papers were published including both players on *Parade* Magazine's All-American first team, folks started to take notice.

One ACC coach was quoted by the *Charlotte Observer's* Harry Lloyd as saying of Wise: “I still don't believe they got a kid like Wise out of a Baltimore ghetto to play at Clemson. Tate sure did a fantastic selling job.”

A Southeastern Conference coach was quoted by *Parade* on Rome: “I would say that Rome is the finest 6-5 player I have seen and is going to become a collegiate All-American wherever he goes.”

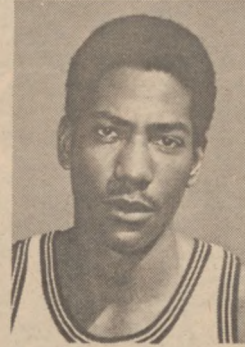
Of course, laudatory quotes like that are easy to come by this time of year, but the statistics compiled by both players are not. Wise hit an incredible 80 percent of his floor shots last year, averaging 23 points per game, while leading Baltimore's Dunbar high to the city championship. Rome, who is considered pro material in basketball and football, averaged almost 35 points a game. Supposedly, even though signed by Locke, he might still play football for Clemson instead, a scenario that would, no doubt, please football coach Red Parker, who is trying to do to the Clemson football program what Locke is doing for basketball. Clemson has also signed two of South Carolina's top basketball prospects in 6-7 Colon Abraham of Darlington and 6-7 Jimmy Howell of Williston. South Carolina high school players are generally unknown quantities until they have faced the rigors of major college competition and what contributions Abraham and Howell



Dunleavy



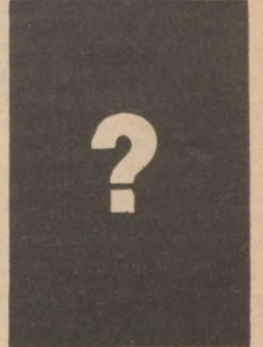
Boswell



English



Davis



And who?

are likely to make to Locke's program are as yet unclear.

When Locke arrived at Clemson, he estimated that it would take five years to build an ACC contender at a school where there was little, if any, basketball tradition. On his last *Tales Locke Show* of the season, he admitted that he was probably one year behind that schedule, and he projected that Clemson could become a bonafide contender by 1975-76, his sixth year.

The mission in 1974-75, then, will be to build Rome, Wise, and Rollins into a winning combination and hope that another high school star or two will decide after next season that Clemson offers the opportunity to start on a winning team, a combination that today's top high school seniors are becoming insistent about.

SOUTH CAROLINA

USC's Frank McGuire was one of the first college coaches to express objection to rules which allowed freshmen to play. And if he needed any convincing the first couple of years under the new rule proved his fears justified. After signing what was supposedly the best freshman team in the country in the spring of 1972, McGuire promptly lost two of the group when they decided they had little chance of starting. Mark Cartwright, now a starter with Virginia Tech, was one of those players. Later McGuire lost rising sophomore Clyde Agnew, who is now starting in small college play at Newberry, and just last year McGuire lost Columbia's Herbert Entzminger.

Admittedly, none of the players who quit or transferred would have led Carolina to a national championship, but it points up the problem of trying to recruit freshmen for a squad filled with returning veterans.

Carolina's starting line-up next year will likely include Alex English and Nate Davis at forwards (both starters as freshmen), rugged junior college transfer Tom Boswell at center, and Mike Dunleavy (another former freshman starter) at one of the guards. Mark Greiner and Bob Mathias will provide frontcourt depth and a whole bunch of other returning players will likely play as little as they did this season.

Carolina observers report that McGuire is therefore concentrating recruiting efforts on a guard who can score, since the Gamecocks need someone to replace the departed Brian Winters.

Two New York area players are apparently considered capable by McGuire and his staff of filling the gap. Jack Gillon, of Memorial High School in West New York, N.J., is 6-2 and highly sought by several schools. He was fourth team on *Parade's* list. Another candidate is 6-2 Bill Clarke of Archbishop Molloy High School, where he starred last year in the footsteps of Bob Carver, Kevin Joyce, and Brian Winters who also attended school there before coming to Carolina.

South Carolina is also reportedly looking at several bigger players for future years. Jackie Dorsey, a 6-6 *Parade* second team All-American who was erroneously reported by the *Observer* as having signed with Georgia, visited Carolina last weekend. Also, 6-9, Chris Patton, another second team *Parade* selection, and reportedly leaning toward Maryland, has visited Carolina and is considered blue-chip material.

What could prove to be South Carolina's most interesting recruiting confrontation will come with Notre Dame's Digger Phelps over 6-9 Rick Robey, a highly-acclaimed center-forward from New Orleans. Robey has narrowed his choices to those two schools, and according to one source, “is waiting for a visit from McGuire.” No one knows what effect All-American John Shumate's decision last week to turn professional and forego his last season of collegiate eligibility will have on the young Robey, but it could be decisive in view of the competitive situation developing at Carolina.

Since the over-publicizing of his recruits of two years ago, McGuire has become a bit reluctant to release recruiting news and signees to the media. Supposedly, Carolina has already signed one player, Keenan's Golie Augustus, to a grant, but no one is ready yet to confirm even that bit of information.

What is becoming obvious though is that Carolina could be in for a lean year in recruiting. But, considering the veteran team returning off last year's 22-5 record, it might not matter all that much in the long run.

OTHER AREA SCHOOLS

Furman has not announced any signing yet and coach Joe Williams will not have an easy year either. He loses only one starter, guard Ed Kelley, and has an obvious replacement for him in Baron Hill. With Mayes, Leonard, Lynch, and last year's freshman sensation Bruce Grimm returning, Williams isn't hurting anyway.

Georgia has already signed *Parade* third teamer Anthony Flannagan of Atlanta, a 6-3 guard, Charlie Dorsey of Social Circle High, 6-10 Ken Boatwright of LaGrange, Georgia, who averaged 22 rebounds and 18 points this year, and will likely sign Macon's Myles Patrick (third team, *Parade*) with a good chance at Atlanta's Jackie Dorsey, who visited Carolina. Obviously, Georgia may start five freshmen next year.

Auburn has only signed two players, but they may not need any more. Mike Mitchell is 6-8, another Atlantan, and reportedly the best forward prospect in the country. At least he got more votes than any other forward in the *Parade* team. Last week Auburn signed the top prospect in Alabama, guard Wayne Bracey of Hayes High in Birmingham.

The University of North Carolina has signed guard Phil Ford of Rocky Mount, N.C., who will probably start next year. He was first team *Parade*.

And then there's Moses Malone, who is considered the top prospect in the country by almost everyone. He was *Parade's* top vote-getter after leading his Petersburg High team in Virginia to two straight state championships. “I don't want to put Malone on the spot, but I personally think he's as good right now as Walton,” one recruiter said.

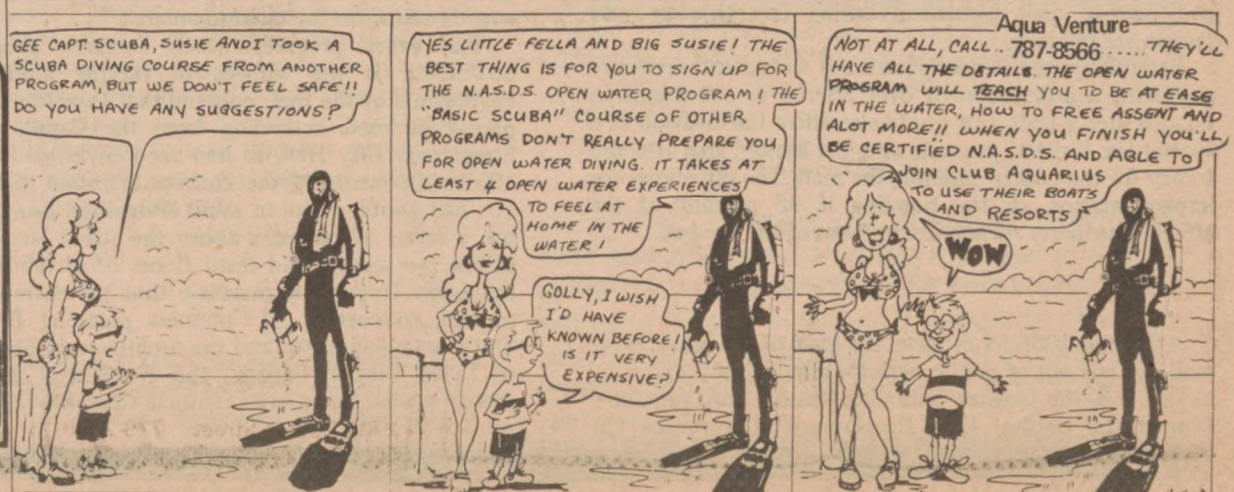
And there's a college team up in Raleigh looking for a nice center to complete a rather formidable line-up to defend the NCAA championship next season. And Coach Norman Sloan has already said he thinks Malone would do just fine. Malone, meanwhile, apparently likes the chances with senior All-American Tom Burleson leaving and the news should be coming any day now.

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Two views from Taylor

(Continued from page one)

"We are unalterably opposed to a permanent mall. We do not believe the temporary mall will serve any useful purpose, but will, in fact, drive business away to easy-to-reach shopping centers..."

For the usual docile members of the Chamber of Commerce, it amounted to a regular Boston Tea Party, a rather militant public rejection of a plan designed by three of Columbia's prime movers, Bates, Martin, and Flora. With more attention on them now than had ever been focused upon them before, City Council voted the next week in special session to forget the whole idea for a while and give the planners an opportunity to come up with a whole different method of implementation.

Sixteen years later, that's about as close as Columbia has ever come to having a downtown mall. Currently, enabling legislation sponsored by three Richland County State Senators—Isadore Lourie, Walter Bristow, and Hyman Rubin—is tied up in a House Judiciary subcommittee headed by Robert McFadden of Chester. The bill passed the Senate last year and public hearings were held in the House recently. But with such weighty matters as House reapportionment and insurance legislation still awaiting House action, and judiciary committee work as well, it seems chances for considering and passing mall legislation during this election year session are minimal.

Essentially, the Senate-passed bill would authorize any city with a population of over 35,000 to sell bonds to finance such a mall, and would also allow the creation of a special tax district, thus allowing the limited area affected to pay for the cost of building the mall. The bill allows for implementation of the bonding if 66 percent of the affected property owners are in favor of the project.

After the 1958-59 debacle, the ideal of the Main Street mall was put out of public sight for almost ten years.

In 1968, the Greater Columbia Chamber of Commerce formed the Central City Development Committee "to

determine present and future needs by the downtown heart" of the city. Members of the Chamber, and Lester Bates, who still served as Mayor, were becoming increasingly bothered by what they felt was a developing trend of inner city deterioration in the country (many U.S. towns were already forming downtown malls to "revitalize" their center cities) and even though Columbia had shown few outward signs of loss of downtown business like other South Carolina cities such as Greenville and Spartanburg, they felt the trend deserved attention, especially in view of the ever-popular shopping centers which were forming around the Columbia suburbs.

Enter Dr. Constantine A. Doxiadis, a Greek planner, who started an 18-month \$130,000 study of the Columbia area's needs in fields such as transportation, education, employment, entertainment, and business. In his 234-page development plan, Doxiadis provided what he considered the master plan for the year 2,000 A.D. in Columbia, complete with enough charts, graphs, and printed matter to convince most anyone of its authenticity.

"If it (the report's recommendations) is not accepted, then move as far as away possible, for it will decline," he warned. "The purpose of a city is to make people happy and safe...I think you have done the right thing by concentrating on the downtown area."

The exact program which Doxiadis proposed for downtown is the subject of varying interpretations. Proponents of the mall contend that Doxiadis wanted the plaza-type mall extending from the Capital to Laurel Street near City Hall, as had been envisioned as early as 1958. Opponents of the concept maintain that Doxiadis had another mall in mind altogether, one that would use a series of catwalks above the street level to better utilize the second and third floors of certain downtown buildings. Opponents maintain that the current mall is a mutant concoction of Columbia planning firm Wilbur Smith and Associates and the architectural planning firm of Lyles, Bissett, Carlisle, and Wolff who have merely designed what Bates and Columbia Chamber of Commerce wanted all along.

After the publication of the Doxiadis report, the Chamber of Commerce set up an affiliate wing under the name Capital City Development Foundation, Inc., which began in 1971 to actively work for implementing the recommendations of the Doxiadis study. Lester Bates, no longer Mayor now, was appointed chairman and Jack D. Fuller of Irvin-Fuller Company was named chairman of the Main Street Mall Committee.

In a letter to "fellow businessmen" in July of 1972, Fuller wrote, "The Capital City Foundation is actively involved in an effort which we know is of great interest to you—the strengthening of Columbia's downtown. By preventing urban deterioration, property investment, and business is not only protected, it is enhanced."

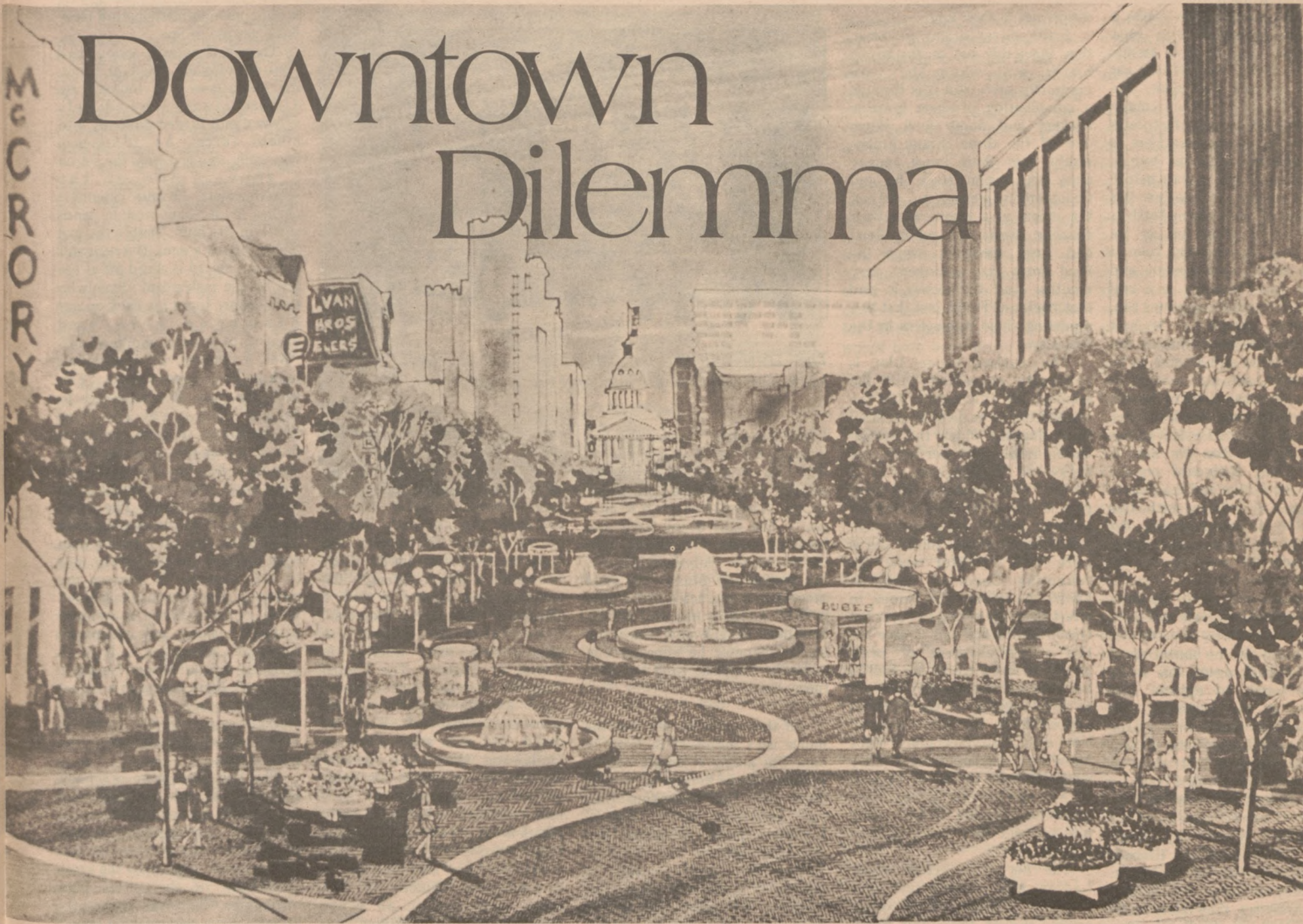
"As you recall, the Doxiadis report recommended a Main Street Mall as one of the highest priority methods of maintaining the core of the central city. We feel it is our responsibility to make a careful study of such a far-reaching recommendation."

"...In the meantime, if you would like to share with us your thoughts, suggestions, or advice, we would be happy to hear from you."

"When I got that letter from Fuller, I wrote immediately protesting the Mall and awaited notice of a hearing or meeting," says Mrs. Z. J. Siokas of the Capital Restaurant in the 1200 block of Main Street. "Later on they claimed that we waited until the last minute to raise objections to the mall, but it's simply not true. I wrote immediately after getting the letter in the mail."

Mrs. Siokas is one of several small, but outspoken, downtown merchants opposed to the building of a mall. The reason is simple. A downtown mall would eliminate parking and thru traffic on all of part of Main Street and parking on many side streets, depending on how far the proposed mall would extend, and for businesses like the Capitol Restaurant, which for years have depended on

Downtown Dilemma



m Taylor to the Capitol

thru traffic and parking on Main Street for their customers, many feel the result could be disastrous.

"We are not against the beautification of Main Street," says Mrs. Siokas, "but downtown can be rehabilitated by restoring existing beautiful old stores and interesting architecture. Our place has been here since 1905, and we've been paying taxes all those years. Have we been doing this so that the city can come along and obliterate us with bushes, trees, and fountains? Beautify Main Street, but not by draining the lifeblood of the street...it's parking. The Doxiadis plan provided for an inner court of parking on each block, but the Mall Committee has put the horse before the cart. How are people going to come downtown to a mall if there is no place to park?"

Another opponent, Bud Hutto of Capital Newstand, is also pointed. "The parking situation is already terrible," Hutto said this week. "And you've got more and more government employees working in the capital complex when only one-third of them can be accommodated in the available parking facility there. The new Bankers Trust Towers (on the corner of Sumter and Gervais, one block off Main) will house 2,000 people with a parking lot which will hold only 500 cars. Where are those people going to park? We've got no rapid transit system here, and you know they've got to drive to work. Even if they keep Main Street open, you've got a problem. A lot of the Bankers Trust people will have to park around on Main Street and that's going to make the situation worse than it already is."

Siokas, Hutto, and the rest of the small merchants see the problem as essentially one of "the big and wealthy against the small, the poor, and the black."

"It's the same old story," said one of the merchants this week. "You institutional-type businesses — hotels, Penney's, Belk's, and Lourie's — are for it because they have their own parking facilities or have been provided one by the city already. The smaller merchants who could be wiped out by almost any drastic change in business or

shopping patterns, is opposed. Want to guess who will win in the end?"

The smaller merchants did pick up some valuable support in May of last year when South Carolina National Bank, a neighbor of Jack Fuller in 1200 Main Street and First Citizens Bank across the street, came out publicly in opposition to the mall. Banks, like many of the small merchants, depend on thru-traffic and easy access for people who want to park for a few minutes and do some banking.

One of Hutto's biggest fears concerns an estimated three years it would take to build the mall. "How is a small business going to survive the construction period?" asks Hutto. "While they're out there ripping up Main Street, we're going to be losing business everyday. No small business can survive three years like that."

Hutto estimates that 75 percent of his trade at the newsstand involved people who park on Main or one of the adjoining streets and enter the store for a few minutes to buy a magazine or a book. "We already receive a lot of complaints about the parking problem during the day, and I don't know what's going to happen if they build a mall."

A compromise version of the Mall bill would omit the full mall in the first two blocks of Main Street, but the opponents fail to see that as much help. "It would still kill parking the rest of the way down Main and on side streets," says Merle Hutto. "And the spaces available in our block would simply be taken constantly by people working downtown inside the mall itself. The only real solution is to leave the situation the way it is or take the money and build parking lots so that the people that come downtown now will have somewhere to park. We don't even have that yet," she says.

The merchants against the mall have hired Columbia attorney John Sloan to represent them at public hearings and to lobby, to some extent, against the legislation which

would permit the mall.

Though Sloan hopes the legislation will never be passed, he sees several possible ways to block it even if it is.

One constitutional problem area, as he sees it, would be the provision allowing those controlling 66 percent of the aggregate wealth to dictate what other property owners must do. Another concerns the Columbia charter, which he says specifically prohibits the city from changing Main Street in any manner, since the charter provides that the state has jurisdiction there.

Sloan feels that one of the reasons that Bates and the Chamber want the Mall so badly is to "revitalize the other end of Main, from the 1700 block on up. They've got a white elephant (the C & S Building) on their hands and they don't know what to do with it. It's the only office building in the city where even the first floor is vacant. They've tried all sorts of different businesses in there and there's not enough activity to support them. But there's powerful people with interest in the building, and they feel a need to do something for that end of Main."

Sloan sees Columbia's problem as one of "poor land usage" rather than a deteriorating downtown.

"Look at the area from Assembly Street to the river," says Sloan, "that's the area that needs improvement and better usage, not the downtown. Business has never been better downtown. Go to Davison's or Lourie's on Thursday, Friday, or Saturday, and you can hardly get in the parking lot. How are they going to handle any more business?" he asks.

NEXT WEEK: THE PROPONENTS

For over 15 years the proposed downtown mall has divided Columbia merchants like no other issue in recent history. This story represents the first of a two-part series on the mall, dealing chiefly with opponents of the plan. Next week's story will concentrate on those who favor it.

Cinema/The Three Musketeers

A combination of bravura & luck

by Jerry McAninch

The Three Musketeers makes a marvelous beginning with what must surely be the best credits since the slinky New Orleans cat of *Walk on the Wild Side*. The dramatic multiple image swordfight with which *Musketeers* opens leaves one as breathless as the combatants with the beauty and energy of the visuals before the film proper even begins. But the drama of the opening battle is immediately undercut as we realize that it has only been a father's lesson in technique and no one has been in any real danger. The ambitious young son, D'Artagnan, played by Michael York, having learned what he can from his father and longing to be a Musketeer, sets out to seek his fortune. Director Richard Lester, of the rollicking Beatles films, *Help!* and *A Hard Day's Night* as well as *How I Won the War*, *A Funny Thing Happened on the Way to the Forum* and the *Knack*, establishes a pattern with this dramatic tension during the credits which is subsequently and unexpectedly reversed in the opening scenes.

Because of such frequent sudden reversals in style and tone, from seriousness to social commentary to the unrestrained farce and back again, one never knows what to expect. One assumes at the beginning, for example, that handsome young York is the fearless and skillful hero only to find that while he has the soul of Errol Flynn, he has the style of Lou Costello.

The three musketeers themselves, played by Frank Finlay, Oliver Reed and Richard Chamberlain are little better. While they are not poor bumpkins like D'Artagnan, they rarely know who or what they are fighting for. Rather than proceeding logically to fight their obvious enemies, they usually stumble into their fights through accident or pride. As the French King's musketeers, their job is one of soldiering glory. Thinking about issues, beyond a general vague opposition to the powerful Cardinal Richelieu, is

simply not in their line.

Bold adventurous gamblers, they inevitably bet on the wrong horse and when they are eventually successful it is through a combination of sheer bravura, trickery and dumb luck. When one of the three, Frank Finlay, rashly bets their lunch money away on a sure loser, he and Chamberlain manage to distract the diners at a tavern with their dazzling swordplay while Reed and York stealthily swipe the food from the onlookers' very mouths. And the viewer is glad that cocksure Finlay lost that bet, rendering them moneyless in the first place.

The rather loose plot is generally concerned with the attempts of D'Artagnon and the musketeers to recover a necklace from England which the French Queen rashly gave her lover, the Duke of Buckingham, as a "token". Her husband, the King, gave it to her and now wants her to wear it to a fancy dress ball. The King, you see, thinks she is pure and faithful while the scheming Cardinal Richelieu knows she is not. The heroes, in effect then, are trying to cover the Queen's infidelity and to save her the embarrassment of being unable to show up at the ball in her necklace. But are they doing it as loyal agents of the King in opposition to the wily Cardinal? Not a bit. In fact, they don't know *why* they are doing it. They really choose to do it because D'Artagnan is going (his girlfriend, Raquel Welch, asked him to) and they don't want to miss the fun.

The big name actors whom Lester has chosen are not generally thought of as comic actors, and at times this shows pretty painfully. Most of them, however, prove to be adequate comedians. Michael York, as D'Artagnan, naive but full of ambition and charm, is quite funny. The musketeers themselves are appropriately less ludicrous; and poor Raquel Welch is much less successful as a comedienne.



The Three Musketeers: (from left) Oliver Reed, Michael York, Richard Chamberlain, and Frank Finlay.

Lester must have realized this and defined her chief comic role as that of a clumsy — if admittedly pretty — face. ("Just drop a few things, Raquel, honey. It'll be a gas.") She falls down stairs and knocks over flowerpots but, unfortunately, clumsiness alone is not particularly funny. The most successful comic actor in the film is Welch's elderly husband. He is a continual delight and steals the scene whenever he appears. The absurdly foppish King is very funny, too.

All this is not to say that the movie isn't funny. It is. Very, in fact. But acting is simply not its primary comic vehicle as it is in films with true comedians (like the naturally funny Beatles). Instead, pace, situations and dialogue provide the comedy. Things are funny because of Lester's breakneck timing or because of what happens to people or what people say, rather, than how they do or say things. Lester's cleverness makes for more chuckles than belly laughs but it is all thoroughly delightful.

Then, Lester's timing falters and funny situations do not follow each other quickly enough, as in the sometimes tedious

swordfights, then the comedy breaks down.

Lester seems to have picked up some ideas in lush "period" sets from Franco Zeffirelli (*Romeo and Juliet* and, especially, *Taming of the Shrew*) The taverns and dungeons teem with bawdy, filthy life and a stroll through the taverns and streets is like a glimpse of "The Rake's Progress." Likewise, the castles are appropriately lush, whether in France or England. The French King, for example, uses costumed dogs as chess pieces on his lawn-sized chessboard. While no doubt this is a good bit more Hollywood than 17th century France, Lester makes his point about the absurdity of such extravagance when the chess pieces break up the game in a dog fight. According to Lester, it is okay to go Hollywood in non-authentic opulence if you also undercut it at every opportunity, thus reminding your audience that it is meant to be comic satire and not historical drama. The satire is pointed not only at the over-indulgences and gratuitous cruelty of 17th century France, but also at earlier cinematic portrayals of it which focused only on its romantic, heroic side. *The Three Musketeers*

is not a melodramatic period piece but a parody of one.

Though it appears serious and even occasionally tragic at times, its seriousness and tragedy are almost always immediately reversed and turned suddenly into ribald farce. As D'Artagnan heroically swings across the set on a rope — one of the swashbucklers' favorite cinematic clichés — it snaps and he lands splat! in the mud. Daring the evil Rochefort to a duel, D'Artagnan's heirloom sword is sliced off at the hilt by the malevolent villain who then calmly turns his back on our dismayed hero and contemptuously saunters off. "Wait a minute," the incredulous look in York's eyes tells us, "This isn't the way it's supposed to happen!" This is why *The Three Musketeers* is so good, so much fun. It makes fun of all the facile cinematic heroism that those old Hollywood tricksters taught us to accept as real history. *The Three Musketeers* is to the swashbuckler what *Little Big Man*, rather than what *McCabe and Mrs. Miller*, was to the western. It exposes the romantic phoniness of the Cornell Wilde — Errol Flynn convention without making any claims to historical authenticity. It is a perfectly delightful spoof and if it does well, there is already a sequel on the way — *The Four Musketeers (or Milady's Revenge)*, made simultaneously with the present film.

The two films were originally conceived as one but somehow (no doubt for greater financial gain) they were separated so that the viewer really gets one for the price of two. This is to the great displeasure of the actors who made two films but apparently thought they were making one — and only got paid for making that one. There are several lawsuits pending on this point. Ah, well, it is probably just Lester's puckish way of proving most graphically that not only movie myth but also movie making is full of tricks and, underneath, it is also a bit of a farce.

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The Arts

Strictly successful entertainment

by Bob Thompson

CLEMSON — Burt Lancaster, who shares the acting, producing, writing and directing spotlights in the locally filmed movie, "The Midnight Man," may have unwittingly furthered a trend toward more "localized" films with his latest creation.

It may be too early to use the term "trend" but lately we have seen more films released that have a strongly regional audience appeal — to wit, "Billy Jack" and "Walking Tall." If it exists, such a "trend" would be most definitely in keeping with the prevailing Southern decentralist philosophy, which holds true in politics and could conceivably be just as valid in the arts.

Just as a school of Southern literature developed, which leaned heavily on violence and revenge for its sales pitch, so we might also see a cinematic evolution with the same basic tenets. "Walking Tall," for example, was unable to sell its message of taking the law into one's own hands outside of the South, but here it made a "killing," if you'll excuse the pun.

If the lack of a message in "The Midnight Man," filmed in Clemson and Anderson, may keep it from having the massive Southern appeal of a "Walking Tall," nevertheless the film is doing very well in its own right in this area. A Clemson theatre manager told us that Lancaster's latest has earned more than two and a half times as much money thus far as the next biggest box office draw which, not coincidentally, was "Walking Tall."

"The Midnight Man," an amoral murder mystery agonizingly labeled a "whodunit" film, has drawn critical reactions varying from "terrific" to "terrible." It is a difficult film to judge, partly because the fact that it was filmed on the Clemson University campus and in nearby Anderson destroys much of the dramatic illusion. For instance, the interior scenes at the fictitious Jordan County courthouse were shot in Clemson's Tillman Hall



Cathy Bach and Burt Lancaster in "The Midnight Man"

while exterior shots were made at the Anderson courthouse, almost 20 miles away. When Lancaster steps outside a Clemson building and is suddenly miles away, it becomes very hard to follow the geographical movement of the movie.

Lancaster and Roland Kibbee, who teamed up on the producing, directing and writing aspects of the movie, agree that there is no message. Lancaster promptly announced when the film opened that it "is not about cops on the take, although two policemen are shown to be corrupt." After all, criticizing the Southern penchant for law and order is like biting the hand that feeds you.

"We wrote and directed this picture as pure entertainment," Lancaster avers. All well and good, one might say. But can a motion picture be ultimately successful — indeed, can any work of art — if it contains no themes? That's where local critical reaction splits into two militant camps with diametrically opposed opinions of "The Midnight Man."

Lancaster plays the part of a former Chicago cop, just out of prison after serving time for murdering his wife's lover, who takes a job as security guard on

the placid Jordan College campus. Jim Slade's his name, and sleuthing's his game. A coed is killed when she fights a blackmail attempt on her politico father, and suddenly everyone — hippie, pervert, sadist cop, professor, Slade — is entangled in the murder in an implausibly contrived plot. But when you have no message, you gotta make up for it somehow, I suppose.

Co-stars along with Lancaster are Susan Clark, who plays Linda Thorpe, Slade's parole officer and lover, and Cameron Mitchell, who portrays Quartz Willinger, Slade's close friend and colleague on the college security force. Also thrown in for good measure are Robert Quarry, star of the "Count Yorga" vampire films, who toys with the shallow role of a college psychology professor, and Harris Yulin, who creditably deepens the character of the small-town Southern sheriff.

Thereafter budget seemed to be the dominating force in the casting, which relies heavily on old come-backers and local actors. Joan Loring, an Academy Award nominee in 1945 for "The Corn is Green," makes a weak comeback effort as Judy Willinger, Quartz's wife. Morgan Woodward, cast as Senator Clayborne, the wealthy

blackmail victim, is very familiar, and by his performance he is undoubtedly a veteran actor. As Natalie Clayborne, the Senator's troubled daughter, Cathy Bach gives a brief but promising exhibition of her talents before she is murdered.

Naturally, one of the most interesting facets of the movie was seeing the local actors on-screen, and seeing if they would be any better or worse on celluloid than they have been in area dramatic productions. The response to the latter was, well, yes and no. As one reviewer said, "They did okay for local people, but the film would have been better had they used professionals."

At any rate, there they were — Harold Coledge, of Clemson's college of architecture, as the meek, bookish Dean Collins; Joel Kravitz, a Clemson student, authentically cast as a pissed-off thespian; Lamar Cole, owner of Lamar's Lounge where several scenes were shot, as, naturally a bartender; and various other bit characters.

Unfortunately, many viewers spent so much time scouring the screen for friends and familiar places that the confusing plot was intensely difficult to follow. That was fortunate, for local theatre owners. As Allan Libby, manager of the Astro III Theatre in Clemson explained, "Fifty per cent are coming back to see it again, because they get distracted and can't follow the ending."

But if local viewers became unreasonably preoccupied with details, their understanding of the plot certainly wasn't hindered by attention to theme. There wasn't any. Carefully, methodically, it seemed, Lancaster and Kibbee avoided any relationships that could have evolved into "messages" as if they feared viewers might think a little and miss some action. And because there was no theme, no matter how simplistic, the film is destined to lack the staying power of "Walking Tall" or "Easy Rider," which gained sustenance through their irrational pathos.

"I thought it (The Midnight Man) was the biggest bomb since Hiroshima," said Ross Cornwell, a critic for a local newspaper. And

another viewer commented cynically, "The movie wasn't released — it escaped from the studio."

Yet others, such as Jackie Haymond of Clemson, wouldn't offer such harsh criticism of the film, simply because it wasn't intended to be a monumental work but rather an entertaining film. "Strictly entertainment — that's what it is, and that's what it was meant to be," was Mrs. Haymond's description of the movie. Mrs. Haymond was a stand-in for Susan Clark during most of the six-week filming schedule.

Cornwell attributed the movie's weaknesses almost wholly to Lancaster's directing, which he called "poor." Lancaster's ineptness at directing is partly understandable, since this is only his second directorial attempt, the first being "The Kentuckians" in 1954. And when Lancaster was acting in a scene — there were only two in the entire footing without him — Kibbee had to take over the direction. And this is Kibbee's first time at directing; he is mainly a writer, having teamed with Lancaster for more than 20 years, and recently having earned an Emmy Award for the Bob Newhart Show. But, then, writing and directing are vastly different.

"The Midnight Man" is currently playing in "six or eight" cities in South Carolina, according to Libby, and also in Charlotte, Raleigh and High Point, North Carolina. The film is currently scheduled to be released nationally on May 31.

But Cornwell said he "would be surprised" if the movie is released nationally — it isn't good enough to "make it" on its own merits, he said. "I expect it to end up on a double feature or the drive-in circuit, and then on TV in a year or two," Cornwell commented. He pointed out that national critics "will pounce on it like a dog on a bone" since the film is Lancaster's first directing role in 20 years and features several nationally known actors and actresses.

Yet at the moment, "The Midnight Man" is eminently successful — for a film that is "strictly entertainment," anyway.

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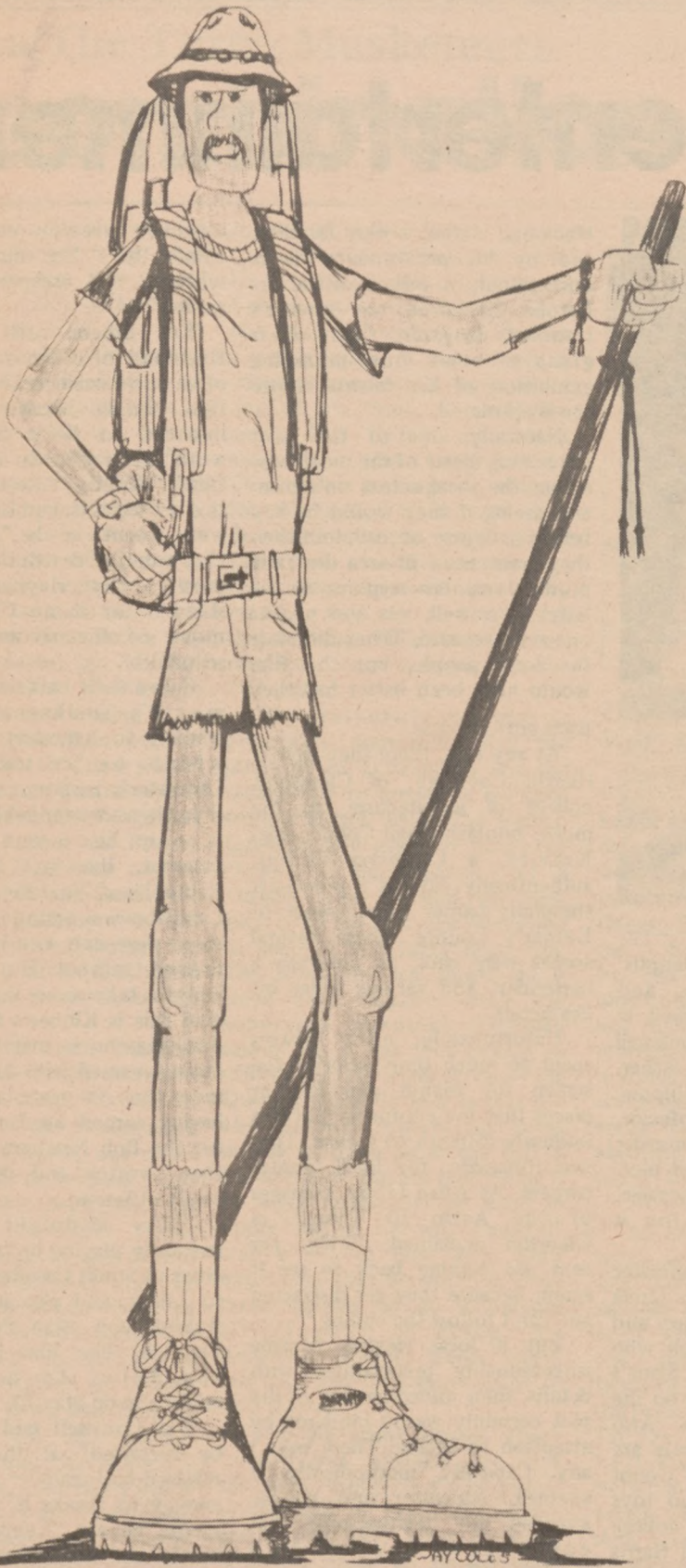
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through April 13

If theatre is by definition magical, then children's theatre must surely be even more so. Workshop Theatre's current production of *The Emperor's New Clothes* is a wonderful romp through a fine old classic of kid stuff, and demonstrates that there is still a good deal of the knee-high in most everybody.

The cast of thirteen spans in age from ten to thirty-three, and obviously enjoys its work. Philip Mullen, professor of art at the University of South Carolina, makes a wonderfully evil Han and draws more than his share of shudders. A rather confused, but shrewd General is gleefully portrayed by Jim Truesdale, a member of the Governor's staff. Andy Pollard handles his

bulk in true imperial fashion, and projects a king who is neither overly bright nor terribly mean, and delights the audience as he models his new clothes.

The tone of the play is set and maintained, however, by Donna Kerr and Cile Purcell, both students at Columbia College. Their characters, Zar and Zan, are two madcap con artists seeking adventure, looking especially for the foolish and greedy. Their findings exceed their wildest dreams in this village, and they begin to work their plots on the richly deserving Han with zest and charm, and make the evening truly delightful.

Randall Browning's costumes are very effective and contribute greatly to the enchanted, fairy-tale mood of the show. Director Betty Hudgens and her cast are to be commended for this charming production of an old favorite.

—John Marion

LETTERS

To the editor:

I want to thank you for the highly covered political front. That was the main reason I subscribed to Osceola. The articles on the men who run for office are really great when it gets down to knowing their feelings. There is however, one missing link in your newspaper. That is the Independent Party. It is a growing thing and now that many people have become dissatisfied with the goings on in Washington more people than ever before are going to vote Independent. I think the Independent Party has been listed on the state ballot since 1968. My main reason for liking them is their strong conservative beliefs.

Also, I'd like to comment on your TRB which I thought was a pretty good editorial until after

reading four or five. It's nothing but anti-Nixon material. I thought surely it would have comments on bills, laws or at least different subjects; but so far it's been Nixon, impeachment, Watergate, etc. I think a varied editorial would be much more interesting.

Your articles in the paper have been spread out over a lot of interesting subjects. I am from the upstate and some things appeal to me more than others (reapportionment, volunteer army, energy crisis, mass transit and other outstanding articles of the past). I would like to see more articles that would be more of interest to everyone.

Sincerely,
Tommy Thompson
Rt. 1, Box 135
Gray Court, S. C.

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SHOWS
1-3
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EVENTS & entertainments

(Continued from back page)

Hours for the show Monday are from 7 to 10 p.m.; Tuesday and Wednesday, noon to 10 p.m.; and Thursday, noon to 6 p.m. If you're interested in antiques and are down at the beach next week (lucky!), you might want to drop by.

BLACK WEEK

A Black Week Symposium entitled **Black Fraternities and Sororities**. A benefit or a Detriment? will be held at the Russell House Golden Spur on the USC campus at 4 p.m. on Wednesday, April 10.

A Program Of American Dances and Foods will be presented in celebration of Black Week at the University in the Capstone Campus Room 8:30 p.m., Wednesday, April 10.

Black Males and Females Closer Together another symposium of Black Week will be held Thursday, April 11 at 4 p.m. at the Russell House Golden Spur.

RENAISSANCE WEEK

The University of South Carolina is sponsoring its second annual Renaissance Festival. There will be lectures, concerts, and banquets, all celebrating the food and music and art of Renaissance Europe.

The USC Theatre production of **As You Like It** will open Renaissance week on Saturday, April 6.

On Sunday, April 7, at 6 p.m. an evening of art and music will be held at the Columbia Museum of Art at the corner of Senate and Bull Streets in downtown Columbia. This will be comprised of a discussion of the art works in the Renaissance Gallery of the Museum and musical performances and presentations by the USC Collegium Musicum and others from the USC Department of Music.

On the following two evenings, Monday and Tuesday, April 8 and 9, Renaissance banquets will be held in the campus room of Capstone dormitory on the corner of Barnwell and College Streets on the University campus. All of the dishes at the banquet will be representative of what was served at many of the Renaissance meals of that period and students dressed in period costumes will serve the meal. Tickets are \$5.50 for students and \$8 for adults. Contact the University Information Office for late ticket sales.

And there are plenty of lectures on just about everything having a connection with the Renaissance — music, literature, astronomy, so if you want to attend any of these functions, just call the info office (777-0411) to ask about them.

television

Saturday, April 6

2:15 p.m.—Major League Baseball. The Atlanta Braves meet the Cincinnati Reds. Can Big Red clobber the Bold Birds? Watch and see. (Channel 10) (And if there's rain, you'll see the Cleveland Indians vs. the New York Yankees.)

2:30 p.m.—NBA Play-Off game. The Boston Celtics meet the Buffalo Braves in the fourth game of the Eastern conference play-off. (Channel 19)

8:30 p.m.—Movie. "Maneater" is all about four city-bred vacationers trying to escape two tigers set on them by an insane animal trainer. Should be a cinch for city-folk. With Richard Basehart, Ben Gazzara, and a bunch of would-be's. (Channel 25)

8:30 p.m.—Special. "The VD Blues" is a repeat of the great special concerning everything everybody should know about VD. Dick Cavett is the narrator, and the show is spiced up with cartoons, songs, dramatic scenes, and plain, no-nonsense straight talk. (Channel 35)

9:00 p.m.—Movie. "A Shot in the Dark" is the crazy that drove everyone wild a few

years ago (1964) with Peter Sellers as the blundering Inspector Clouseau. He bumbles into a murder investigation that leads him into a nudist colony for one of the funniest scenes ever. With Elke Sommer and George Sanders (remember him? He's the guy who killed himself because "the world bores me.") (Channel 10)

12:15 a.m.—Rock Concert has the Eagles, Linda Ronstadt, and Jackson Browne on hand for late-night music. (Channel 25)

1:00 a.m.—Movie. "The Lion." There are some beautiful African scenes in this story about a young girl all torn up because of her parents' divorce. With William Holden, Capucine, Trevor Howard, and Pamela Franklin. (Channel 10)

Sunday, April 7

2:30 p.m.—NBA Play-Off has the Capital Bullets meeting the New York Knicks in the fifth game (if necessary) of the Eastern Conference play-off. (Channel 19)

2:45 p.m.—Thriller Movie. No. 2. "The Ghost and the Guest" This vintage 1943 movie has the traditional honeymoon couple in an old, creepy country house encountering gangsters seeking diamonds. (Channel 10)

8:30 p.m.—Movie. "The Story of Jacob and Joseph" promises to be one of those Biblical spectaculars with lots of costumes, scenery of the Middle East, and following the tale of Jacob and his family (especially Joseph, who rose to become a power in Pharaoh's palace.) With Keith Mitchell (who played Henry VIII on the BBC series), Colleen Dewhurst and Harry Andrews. (Channel 25)

10:00 p.m.—Firing Line has Dean Rusk squaring off against Bill Buckley. (Channel 35)

11:00 p.m.—Silent Film Classic. "West of Zanzibar." This film, made in 1928, stars the fantastic Lon Chaney as a crippled magician out for revenge against the man who hurt him. With Lionel Barrymore and Warner Baxter. (Channel 35)

11:30 p.m.—Special. "Rhythm and Blues" with Lou Rawls, B.B. King, Freda Payne and a strange comedian named Irwin C. Watson. (Channel 10)

Monday, April 8

9:00 a.m.—Today in Carolina's Jim Welch, Beryl Dakers, and Joe Pinner host Gubernatorial candidate **Bryan Dorn** and his family for some real heart-to-heart talkin'. Also on hand will be Flirts Follies, a fund-raising effort by the social club Les Coquettes (I remember those days). (Channel 10)

8:00 p.m.—Baseball with the L.A. Dodgers meeting the Braves in Atlanta Stadium. (If it rains, you'll suddenly be watching the Cincinnati Reds fighting the Giants at San Francisco.) (Channel 10)

9:00 p.m.—Movie. "Once Upon a Time in the West" is "a sprawling tribute to Hollywood westerns, featuring an

abundance of cliches and arty photography). But the previews look as if it might be pretty violent—lots of mean-looking close-ups of Henry Fonda, Charles Bronson and Jason Robards. And for good measure, there's Claudia Cardinale looking fantastic. (Channel 25)

10:00 p.m.—Women of the Year awards go this year to Dixie Lee Ray, the first woman to head the Atomic Energy Commission, Billie Jean King, champion of the women in sports movement (rah!), and Barbara McDonald, creator of a Sioux Indian day care center. Also on hand as winner, presenters, hostesses, and entertainers are Bess Myerson, Roberta Flack, Barbara Feldon, Martha Griffiths, and (maybe) Kate Hepburn. Sounds like a good hour. (Channel 19)

11:30 p.m.—Movie. "Wuthering Heights". This is the remake of the Bronte classic with Timothy Dalton and Anna Calder-Marshall as Heathcliff and Kathy. Of, for the days of Merle Oberon and Laurence Olivier. (Channel 19)

Tuesday, April 9

9:00 p.m.—TIC has poetry with Caughman Milling, and learning all about auctioneering with George Pechilis, who

teaches the auctioneering class at the University. (Channel 10)

8:30 p.m.—Movie. "Melvin Purvis, G-Man" is about the South's own gangster-watcher and hunter. This time around, he's trackin' down Machine Gun Kelly. Starring Dale Robertson and Harris Yulin. (Channel 25)

8:30 p.m.—Movie. "The Robe". Yes, folks, this one's making the rounds again just in time for Easter. Starring Richard Burton, Jean Simmons, Victor Mature, and Michael Rennie.

9:30 p.m.—NBA Play-Off with the Detroit Pistons battling it out with the Chicago Bulls in this fifth game (if necessary) of the Western Conference play-off. (Channel 19)

11:00 p.m.—Day at Night has host James Day discussing Lillian Gish's career and her life with director D.W. Griffith with herself. (Channel 35)

12:00 a.m.—Movie. "Chandler". Ho-hum. This is another one of those detective flickers. With Warren Oates (remember him in "Dillinger" and "The Wild Bunch") and Leslie Caron (Leslie Caron?). (Channel 19)

Wednesday, April 10

9:00 p.m.—TIC has exercises for pregnant women for all you impatient folks along with archery demonstrations, and an interview with Ellen Merlo, the young women who put together the very successful Virginia Slims advertising campaign. (Channel 10)

3:30 p.m.—Afternoon Special. "Harlequin" a ballet starring Edward Villela, a principal with the New York City Ballet. (Channel 19)

8:30 p.m.—Movie. "Murder or Mercy" is a sensitive look at modern medical ethics and personal feelings concerning euthanasia. The film follows the trial of an eminent physician accused of the mercy-killing of his wife. With Bradford Dillman and Melvyn Douglas. (Channel 25)

9:00 p.m.—Movie. "Assignment to Kill" is a tale of international intrigue with Patrick O'Neal running all over Switzerland to check out a fraudulent insurance claim. (Whhhhaaaatttt?) Also starring Joan Hackett and Sir John Gielgud. (Channel 10)

11:00 p.m.—Day at Night. With host James Day talking to Norman Cousins, editor of Saturday Review/World magazine. (Channel 35)

11:30 p.m.—Movie. "Welcome Home, Johnny Bristol" about a mentally disturbed vet who is searching for his past.



It's that time again—"Ben-Hur"

(With Brock Peters, Martin Landau, and Jane Alexander. (Channel 19)

Thursday, April 11

9:00 p.m.—Movie. "The Cable Car Murder" is a solid detective yarn that gets underway with a contract murder in broad daylight. With Robert Hooks, Jeremy Slate, Robert Wagner, and Carl Lynley. (Channel 19)

11:30 p.m.—College Girl of the Year Pageant. Ah yes, Dick Clark hosts the 51 (count 'em) college girls vying for the title. (Channel 25)

11:30 p.m.—Movie. "Twilight of Honor", a courtroom drama concerning a murder case with heavy sexual undertones. With Joey Heatherton as Joey Mae (that's what the book says), Claude Rains, and Richard Chamberlain. (Channel 19)

Friday, April 12

8:00 p.m.—Movie. "Ben Hur" 's back! Surely, I don't have to tell you about this one—it's only been on television about 5 times. With Charlton Heston, Jack Hawkins and Stephen Boyd as one of the bad guys.

9:00 p.m.—Movie. "The Greatest Story Ever Told" has Bergman's big star Max von Sydow playing Jesus Christ, and a cast of thousands. (Channel 10)

12:15 a.m.—Movie. "The Flame and the Arrow", a spoof on swashbuckling with Burt Lancaster and Virginia Mayo. (Hotcha!) (Channel 19)

classes

A short course on Fundamentals of Auctioneering will be offered by the University of South Carolina Division of Educational Services Thursday evenings April 11 through May 2 from 7:30 to 9:30 p.m.

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EVENTS & entertainments

April 5-12

Edited by Julie Byrum

cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedules.

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"Africa Uncensored," a documentary look at Africa, plays through April 11. Shows are at 3:15, 5:15, 7:15, and 9:15.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Whatever Happened to Miss September" has been such a hit they've decided to hold it over for another week. Isn't that exciting? The new section of this "double feature" series is "Love Makers" (now, that's what I call exciting). Shows are continuous from 3 p.m. Rated X.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Bamboo Gods and Iron Men" is still boring on with kung fu karate action. Hopefully, all of this k.f. stuff will have a short lifetime so we can get some good "B" movies and some sexy stuff at the Carolina instead of this garbage. Shows are at 1, 3, 5, 7 and 9 p.m. Rated R.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

Well, the biggies at the sinny-art for this week are "Appetites" (and I don't have to tell you what that's all about, now do I?) and "Three on a Waterbed" — the poignant story of a man, a woman and the Dalmatian they love. Edge your way through the businessmen and catch the earliest performance at 1 p.m. — if you want to be assured of a good seat, the box office opens at 12:45 p.m. daily.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1110

"The Midnight Man" is leaving after a blessedly short stay here in town. If you absolutely have to see this movie, you only have the weekend left. On Monday and Tuesday, April 8 and 9, Kurt Weill's "Lost in the Stars" will be presented by the American Film Theatre. Melba Moore and Brock Peters star. On Wednesday, April 10, "Where the Lilies Bloom", the story of an Appalachian family, will begin here. It's by the producers of "Sounder" and reports are pretty favorable.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Center, 798-1110

"Reason to Live, Reason to Die" with James Coburn and Telly Savalas. Don't have any idea what this one's about, but it sounds pretty grim. Call the theatre for times. Starting Wednesday, April 10, is Walt Disney's "Alice in Wonderland" for all the kiddies.

FOX THEATRE, 1607 Main Street, 254-5212

"The Exorcist" will be here for a long, long time. The only thing really scary about this one is the admission price — a whopping \$3 a head. Why don't you catch it the second time around? Shows at 1, 3:45, 6:30, and 9:15 p.m. So what?

GAMECOCK I THEATRE, Parkland Shopping Plaza, Cayce, 796-0022

"The Way We Were" with beautiful Bob Redford at the helm of this sentimental romance about the good old days with Barbra Streisand getting all the goodies. Call the theatre for times. P. S. A handkerchief would be helpful if you're on the weepy side.

GAMECOCK II THEATRE, Parkland Shopping Plaza, Cayce 796-0022



Robert Redford as Jay Gatsby

Yecch! "Billy Jack" is still around and Irvin Fuller's Mike O'Donnell says it'll be around forever. Shows at 1, 3, 5, 7 and 9.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Sting" is still packing them in. And no wonder — with two nice boys like Bobby Redford and Paul Newman starring in a movie about the con games among the syndicates in the Thirties. Shows at 2:20, 4:40 7:00, and 9:20 p.m.

And finally, "The Great Gatsby" will premiere in Columbia on Wednesday, April 10. Although it has opened to mixed reviews, I'm already hooked. Any film that has lovely scenes of old Newport society, beautiful costumes, vintage autos, stately homes, and all the soap opera "real-life" happenings with Robert Redford and a cast of thousands thrown in just for good measure just has to be worth the price of admission (unlike "The Exorcist"). Also starring Mia Farrow, Sam Waterston (who was fantastic in "The Glass Menagerie"), and Lois Chiles.

MIRACLE THEATRE, 1225 Main Street, 256-1050

"The Three Musketeers" is indeed showing at the Miracle — and Columbia is really lucky that it is. It's just superb entertainment. Lots of slapstick, hysterical minor characters and an all-star supporting and starring cast — thrown together with love stories, beautiful costumes, elaborate sets, and all that other good-movie stuff. Starring Richard Chamberlain, Michael York, Christopher Lee, Oliver Reed, Faye Dunaway, Charlton Heston, Geraldine Chaplin and a bunch of other people I can't remember. Shows at 1:15, 3:15, 5:15, 7:15, and 9:15 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Conrack" with Jon Voigt and Hume Cronyn in this "true South Carolina story" of Citadel grad Pat Conroy tryin' to help the po' little children on the poor little island of Daufuskie off the coast of our fair state. Georgia got the film rights, however. So much for that. Shows at 1, 3, 5, 7, and 9 p.m.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Blazing Saddles," the new Mel Brooks crazy, is now showing. It's the story of a small Western town in the old times that gets a new sheriff who just happens to be black. With Cleavon Little, Madeline Kahn (remember her in "Paper Moon" as the

floozy?) and Harvey Korman (from the "Carol Burnett Show") as Hedley LaMarr. Shows at 1:40, 3:30, 5:20, 7:10, and 9:00.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"Grand Tour of the Mediterranean" is one of those travelogue things with shows at 4:00 and 8:00 for a limited time only. "American Graffiti" opens again in Columbia on Thursday, April 11 with shows at 1, 3, 5, 7, and 9 p.m.

CAMPUS FILMS

All films at the University's Russell House are free to USC students, faculty, and administrative staff (except for those whose rentals merit charging a fee—usually \$1). Find yourself a student and go as his/her guest.

Sunday, April 7

"Start the Revolution Without Me" (U. K., 1970) With Donald Sutherland, Gene Wilder, and Orson Welles. Sutherland and Wilder form two outstanding comedy teams in this hilarious farce set during the French Revolution. They play two sets of mismatched twins who almost prevent the French Revolution. 107 min.

Monday, April 8

"China Films" (China, 197-) A collection of features and shorts from mainland China. A never before seen viewpoint of the world's most populous country. Check theatre for time.

Tuesday, April 9

"Hallelujah" (U. S. A., 1929) Directed by King Vidor. A man who accidentally shoots his brother in a crap game "gets religion." His faith, however is shaken when he meets a local siren. This folk opera cum religious mass was the first sound picture with an all-black cast. 107 min.

Wednesday, April 10

"Sambizangá" (Angola, 1972) Directed by Sarah Madorso. The most powerful feature film to come out of Africa. It tells the story of a poor woman searching for her unjustly jailed husband, 102 min.

Thursday, April 11 through Friday, April 12

"Sounder" (U.S.A., 1972) With Paul Winfield and Cicely Tyson. Desperate because his family is starving, a poor black sharecropper steals and is imprisoned. During his absence, his wife molds a family unit which survives poverty and despair. 106 min. \$1.00.

music

The USC Concert Choir will perform Brahms' Requiem at the Greenlawn Baptist Church on Sunday, April 17 at 4:00 p.m.

Blue River Boys and Prairie League will be playing in a "Music Festival" on the Russell House Patio, Saturday, April 6 from :30 to 8:30 p.m.

art

The Art Of Form exhibits will be on view in the Russell House Art Gallery April 8-12.

Tidewater '74 Artists will have the full first floor galleries for an exhibition of their works' beginning April 7 at the Columbia Museum of Art at the corner of Senate and Bull Streets in downtown Columbia. There are 24 artists participating in this year's Tidewater collection, using a wide range of media — oil, watercolors, mixed media in patining, sculptures in metal, wood, and plastic, quilting and soft sculpture and graphics and ceramics. The

exhibition begins on Sunday afternoon from 2:00 to 6:00 p.m.

Two Man Show From Mercer College will feature the works of Sam Hutto, a painter, and Elmer Taylor, a potter, both faculty members of Mercer College in Macon, Georgia at the Lee Hall Gallery at Clemson University. The show is open to the public and runs April 7 through April 26.

The Drawings of G. A. Chitty are on view now at Betsy Havens Aesthetics at 1009 Gervais Street. While you're there you really ought to take a look at some of the lovely things Betsy has assembled at her shop — furnishings, kitchen items, fine china, crystal and silver, and, of course, her gallery of all kinds of art works.

The paintings of Ilona Royce Smithkin will be displayed at the Picricorn House, 1601 Richland Street in Columbia. The Picricorn House is a lovely old home in the originally fashionable residential section of Columbia; it's a delight to visit for any reason, but Ms. Smithkin's work is well worth the viewing. The exhibit includes a collection of portraits and nudes in full oil, light oil, and sanguine (red-sepia sketches), evocative and delicately executed. Ms. Smithkin is known for her lush and beautiful nude compositions of the female body. She maintains studios in New York and Provincetown, Massachusetts. Go out to see for yourself.

An exhibit of the work of independent photographers from Columbia is now on view at Fotografie, 1524 Washington Street. Go on down and see for yourself.

theatre

The Emperor's New Clothes a classic children's play is now running at Workshop Theatre on Bull Street, under the able direction of Ms. Betty Hudgens. Now's your chance to give yourself a little peace and quiet and to give the kids something different and entertaining to do (outside the home). The play runs through April 13 except for April 8 and 12 when the theatre (and the actors) take a rest break. Additional matinee performances will be presented on Saturdays and Sundays. Call Workshop for details at 252-5756.

specials

An Exhibit of Robert Frost Items will be on view through the month of April at the entrance to McKissick Library on the University campus. The exhibit covers Frost's long publishing career from 1894 to 1962 and is being presented in commemoration of the one hundredth birthday of the late poet.

Representative Robert Woods of Charleston County will be featured guest speaker during the fifth annual observance of the assassination of Martin Luther King, Jr., at 5 p.m. April 7 at the Zion Baptist Church in Columbia. The Richland County Citizens Committee sponsors the annual memorial.

Women's Equity Action League will present a special slide show entitled "Dick and Jane as Victims" on Wednesday, April 10 at 7:30 p.m. The show will be screened at Wesley Memorial United Methodist Church at 2501 Heyward St. Special invitation is extended to educators, librarians, parents and anyone involved with children.

The third semi-annual Myrtle Beach Antique Show will be held at the Landmark Inn Convention Hall in Myrtle Beach from April 8 through the eleventh.

continued on page eleven